

II. Love Divine, All Loves Excelling


Charles Wesley, 1707-1788, alt.

Luke D. Rosen

Joyfully, steadily ♩ = 80
Introduction

Capo 2: (C) (Fadd9) (Am7) (Fadd9) (C) (Fadd9)
D Gadd9 Bm7 Gadd9 Gadd9

Piano




mf

(Am7) (Fadd9) (C) (Em7) (F) (G) (Gsus4) (F/C) (C)
Bm7 Gadd9 D F#m7 G Em A Asus A/D D

Choir

1. Love vine, all loves ex - cel - ling,
2. Come might ty to de - liv - er,

Pno.



mf

(F) (Dm7) (C) (G) (C) (Em7) (F) (Dm7)
G Em7 Asus A D F#m7 G Em7

Choir

joy of heav - en to earth come down! Fix in us your
let us pray to your life re - ceive; sud - den - ly re -

Pno.



19

(F) G (Dm⁷) Em⁷ (Gsus⁴) Asus⁴ (G) A (C) D (Fadd9) Gadd9

Choir

let your love in us pre - en - dure. glo - ry in your pre - cious love.

Pno.

22

(Am⁷) Bm⁷ (Fadd9) Gadd9 (D) E (Gadd9) C#m⁷ (Gadd9) Aadd9

Pno.

25

(D) E (F#m⁷) G#m⁷ (G) A (A) B (A/D) B/E (D) E (G) A (Em⁷) F#m⁷

Descant

mf

Fin - ish your new cre - a - tion, pure and spot - less,

Choir

Fin - ish your new cre - a - tion, pure and spot - less,

mf

pure

Pno.



28

(Asus⁴) (A) (D) (F#m⁷) (G) (Em⁷) (A) (Asus⁴) (A/D) (D)
 Bsus⁴ B E G#m⁷ A F#m⁷ B B/E E

Descant
 gra - cious Lord, — let us see your sal - tion

Choir
 gra - cious Lord, — let us see your great sal - tion

Pno.

37

(G) (F#m⁷) (Asus⁴) (D) (Bm) (F#m⁷) (G) (D/F#)
 A C#m G#m⁷ B E C#m G#m⁷ A *f* E/G#

Descant
 per - fect - ly in you re - stored. — Changed from

Choir
 per - fect in you re - stored. — Changed from glo - - ry

Pno.

34

(G) (D/F#) (G) (A) (Bm) (F#m7) (G) (D/F#) (G) (Dsus4/F#) (Asus4) (A)
 A E/G# A B C#m G#m7 A E/G# A sus4/G# Bsus4 B

Descant
 glo - - - - ry. till we ke o place, —

mf *f*

Choir
 in - to glo - ry, till in heav'n we take ou pl —

Pno.
mf *f*

37

(D) (F#m7) (G) (Em7) (A) (A/D) (D) (G) (Em7)
 E G#m7 A B D B/E E A F#m7

Descant
 till we sing be - fore the al - might - y lost in won - der,

mf

Choir
 till we sh be - fore the al - might - y lost in won - der,

Pno.
mf

40 (Asus⁴) Bsus⁴ (A) B (D) E (Gadd9) Aadd9 (Bm⁷) C#m⁷ (Eadd9) E9

Descant
love and praise.

Choir
love and praise.

Pno.

molto rit.

43 (D) E (Gadd9) Aadd9 (Gadd9) Aadd9 (D) E

Pno.

SAMPLE

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Capo 2: (C) (Fadd9) (Am7) (Fadd9) (C) (Fadd9)
D Gadd9 Bm7 Gadd9 Gadd9

Piano

mf

Choir

4

(Am7) (Fadd9) (C) (Em7) (F) (Dm7) (G) (Gsus4) (C)
Bm7 Gadd9 D F#m7 G Em7 A Asus4 A D

mf

1. Love di - vine, all loves ex - cel - ling,
2. Come, - ty - der, de - liv - er,

Choir

7

(F) (Dm7) (Gsus4) (C) (Em7) (F) (Dm7)
G Em7 Asus4 A D F#m7 G Em7

joy of he - ven, as - cend down! — Fix in — us — your
let us all life re - ceive; — sud - den - ly — re -

Choir

10

(G) (Gsus4) (C) (F) (Dm7) (Gsus4) (G) (C)
A Asus4 A D G Em7 Asus4 A D

ble and - ing, all your faith - ful mer - cies crown. —
and - er, nev - er more your tem - ples leave. —

all
nev -

(Am) (Em7) (F) (C/E) (F) (C/E) (F) (G) (Am) (F) (C/E)
 Bm F#m7 G D/F# G D/F# G A Bm F#m7 G D/F#

13 *f* *mf*

Choir

Je - sus, source of all com - pas - sion, love bound - ed
 Lord, we would be al - ways bless - ing, serve as

(F) (Csus4/E) (Gsus4) (G) (C) (F) (Dm7) (Gsus4) (G/C) (C)
 G Dsus4/F# Asus4 A Dm7 G Em7 Asus4 A/D D

16 *mf*

Choir

love all pure; vis - it with your sal - va - tion,
 hosts a - bove, pray, and raise you with - out ceas - ing,

(Dm7) (G) (C) (Fadd9)
 G D A D Gadd9

19

Choir

you us pre - en - dure.
 - ry in pre - cious love.

(Am7) (Fadd9) (D) (Gadd9) (Bm7) (Gadd9)
 Bm7 G A E Aadd9 C#m7 Aadd9

22

Pno.



25

(D) (F#m7) (G) (Em7) (A) (Asus4) (A/D) (D) (G) (Em7)
 E G#m7 A F#m7 B Bsus4 B/E E A F#m7

mf

Descant
 Fin - ish then your new cre - a - tion, pure and spot - less,

Choir
 3. Fin - ish then your new cre - a - tion, pure and spot - less,

mf

pure

28

(Asus4) (A) (D) (Em7) (G) (Em7) (A) (Asus4) (A/D) (D)
 Bsus4 B E F#m7 A F#m7 B Bsus4 B/E E

Descant
 gra - cious Lord, let us see your great sal - va - tion

Choir
 gra - cious let us see your great sal - va - tion

31

(G) (Em7) (Asus4) (A) (D) (Bm) (F#m7) (G) (D/F#)
 A F#m7 Bsus4 B E C#m G#m7 A f E/G#

Descant
 per - fect - ly in you re - stored. Changed from

Choir
 per - fect - ly in you re - stored. Changed from glo - ry

f

SAMPLE

34

(G) (D/F#) (G) (A) (Bm) (F#m7) (G) (D/F#) (G) (Dsus4/F#) (Asus4) (A)
 A E/G# A B C#m G#m7 A E/G# A F#m/G# Bsus4 B

Descant
 glo - - - - ry. till we take our place, —

mf *f*

Choir
 in - to glo - ry, till in heav'n. we take our place

37

(D) (F#m7) (G) (Em7) (A) (Asus4) (D) (G) (Em7)
 E G#m7 A F#m7 B F#m7 B7/E E A F#m7

Descant
 till we sing be - the al - - y lost in won - der,

mf

Choir
 till we sing the al-might lost in won - der,

lost

40

(Asus4) (A) (D) (Bm7) (Gadd9)
 Bsus4 B F#m7 C#m7 Aadd9

Descant
 love praise.

Choir
 love praise.

43

(D) (Bm7) (Gadd9) (D)
 E C#m7 Aadd9 E

Pno.

molto rit.

Charles Wesley,
1707-1788, alt.

II. Love Divine, All Loves Excelling

Luke D. Rosen

Joyfully, steadily ♩ = 80
Introduction

C Instrument I

C Instrument II

C Instrument III

4

C Inst. I

C Inst. II

C Inst. III

7

C Inst. I

C Inst. II

C Inst. III

C Inst. I

C Inst. II

C Inst. III

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This image shows a musical score for three instruments, labeled C Inst. I, C Inst. II, and C Inst. III. The score is divided into four systems, with measures 13, 16, and 19 marked at the beginning of the first, second, and third systems respectively. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also accents and breath marks (v) throughout the piece. A large, bold, black watermark reading "SAMPLE" is superimposed diagonally across the entire page.

25

C Inst. I

C Inst. II

C Inst. III

28

C Inst. I

C Inst. II

C Inst. III

31

C Inst. I

C Inst. II

C Inst. III

C Inst. I

C Inst. II

C Inst. III

mf

f

37

C Inst. I

mf

C Inst. II

mf

C Inst. III

mf

40

C Inst. I

C Inst. II

C Inst. III

43

C Inst. I

C Inst. II

C Inst. III

molto rit.

SAMPLE

Charles Wesley,
1707-1788, alt.

II. Love Divine, All Loves Excelling

Joyfully, steadily ♩ = 80

Luke D. Rosen

Introduction

The image displays a musical score for three Bb instruments (I, II, and III) in 4/4 time. The score is divided into four systems, each containing three staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Joyfully, steadily' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, slurs, and accents. A large, bold, black diagonal watermark reading 'SAMPLE' is overlaid across the entire page.

The image displays a musical score for three Bb instruments (I, II, and III) across four systems. The key signature is three sharps (F#, C#, G#). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), as well as accents and slurs. A large, diagonal watermark reading "SAMPLE" is overlaid across the entire page. The first system starts at measure 13, the second at measure 16, and the third at measure 19. The fourth system continues the musical notation without a measure number. The instruments are labeled as Bb Inst. I, Bb Inst. II, and Bb Inst. III on the left side of each system.

25

B♭ Inst. I

B♭ Inst. II

B♭ Inst. III

This system contains measures 25, 26, and 27. It features three staves for B♭ instruments. The first staff (I) has a treble clef and a key signature of three sharps (F#, C#, G#). It contains eighth and sixteenth notes with accents. The second staff (II) has a treble clef and contains eighth notes with accents. The third staff (III) has a treble clef and contains eighth notes with accents. Dynamics include *mf* and *f*.

28

B♭ Inst. I

B♭ Inst. II

B♭ Inst. III

This system contains measures 28, 29, and 30. It features three staves for B♭ instruments. The first staff (I) has a treble clef and contains eighth notes with accents. The second staff (II) has a treble clef and contains eighth notes with accents. The third staff (III) has a treble clef and contains eighth notes with accents. Dynamics include *mf* and *f*.

31

B♭ Inst. I

B♭ Inst. II

B♭ Inst. III

This system contains measures 31, 32, and 33. It features three staves for B♭ instruments. The first staff (I) has a treble clef and contains eighth notes with accents. The second staff (II) has a treble clef and contains eighth notes with accents. The third staff (III) has a treble clef and contains eighth notes with accents. Dynamics include *mf* and *f*.

B♭ Inst. I

B♭ Inst. II

B♭ Inst. III

This system contains measures 34, 35, and 36. It features three staves for B♭ instruments. The first staff (I) has a treble clef and contains eighth notes with accents. The second staff (II) has a treble clef and contains eighth notes with accents. The third staff (III) has a treble clef and contains eighth notes with accents. Dynamics include *mf* and *f*.

B♭ Inst. I

B♭ Inst. II

B♭ Inst. III

37

mf

mf

mf

B♭ Inst. I

B♭ Inst. II

B♭ Inst. III

40

B♭ Inst. I

B♭ Inst. II

B♭ Inst. III

43

molto rit.

SAMPLE

Charles Wesley,
1707-1788, alt.

II. Love Divine, All Loves Excelling

Joyfully, steadily ♩ = 80

Luke D. Rosen

Introduction

The image displays a musical score for three Eb instruments (I, II, and III) in 4/4 time. The score is divided into four systems, each containing three staves. The key signature is three sharps (F#, C#, G#), and the tempo is marked 'Joyfully, steadily' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire page.

This image shows a page of musical notation for three Eb instruments (I, II, and III) across measures 13 to 22. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The instruments are labeled on the left as Eb Inst. I, Eb Inst. II, and Eb Inst. III. Dynamics are indicated by *f* (forte) and *mf* (mezzo-forte). The notation includes various note values, rests, and articulation marks such as accents and slurs. A large, bold, black watermark with the word "SAMPLE" is oriented diagonally across the entire page, from the bottom-left to the top-right.

25

E♭ Inst. I

E♭ Inst. II

E♭ Inst. III



28

E♭ Inst. I

E♭ Inst. II

E♭ Inst. III



31

E♭ Inst. I

E♭ Inst. II

E♭ Inst. III



E♭ Inst. I

E♭ Inst. II

E♭ Inst. III

mf *f*



SAMPLE

37

E♭ Inst. I

E♭ Inst. II

E♭ Inst. III

mf

40

E♭ Inst. I

E♭ Inst. II

E♭ Inst. III

molto rit.

43

E♭ Inst. I

E♭ Inst. II

E♭ Inst. III

The image shows a musical score for three Eb instruments (I, II, and III) across three systems of staves. The first system covers measures 37-39, the second system covers measures 40-42, and the third system covers measures 43-45. The key signature is three flats (Bb, Eb, Ab) and the time signature is 2/4. Dynamics include *mf* (mezzo-forte) and *molto rit.* (molto ritardando). The score features various musical notations such as slurs, accents, and articulation marks.

SAMPLE

Horn in F

II. Love Divine, All Loves Excelling

Luke D. Rosen

Charles Wesley, 1707-1788, alt.

Joyfully, steadily ♩ = 80
Introduction

6

12

17

22

27

33

38

42

mf

f

mf

f

mf

mf

f

mf

molto rit.

Trombone I II II. Love Divine, All Loves Excelling

Charles Wesley, 1707-1788, alt.

Luke D. Rosen

Joyfully, steadily ♩ = 80
Introduction

The musical score is written for Trombone I II in the key of D major (two sharps) and 4/4 time. It begins with an introduction marked 'Joyfully, steadily ♩ = 80'. The score consists of nine staves of music, with measure numbers 5, 11, 17, 22, 26, 32, 37, and 42 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A tempo change to *molto rit.* (molto ritardando) is indicated at the end of the piece. A large, bold, black 'SAMPLE' watermark is oriented diagonally across the entire page, from the bottom left to the top right.

Tuba

II. Love Divine, All Loves Excelling

Charles Wesley, 1707-1788, alt.

Luke D. Rosen

Joyfully, steadily ♩ = 80
Introduction

6

12

17

22

27

33

39

43

mf

f

mf

f

mf

f

mf

molto rit.